

FOR THE FALL BRIDE.

First of All, Her Gown Must Be Picturesque.

CUSTOM NO LONGER RULES IT.

Variety Marks the Modish Wedding Frock Now.

The Bride of This Fall Will Deck Herself in Such Apparel as Suits Her Fancy—A Wide Choice for Her in Materials and Designs—It Is Smart to Have One Color Scheme Throughout the Trousseau—A Victorian Gown the Thing for Reception—The Going-Away Costume.

There is a sliding scale of good taste in fashions. One season it is the height of good form to be conventional in attire. Another season it is the eccentric, at least, the exaggerated that rules.

Just now it is very middle class to be reserved in dress. You must be picturesque to be fashionable. Especially in picturesqueness demanded of the autumn bride. Where, indeed, is the shy and gentle bride of sentimental verse? The fact is, she is the stout hearty mother of this season's bride, and has trained her daughter to understand that blushing is very bad form and that shyness is no longer in vogue. It is an odd fact that we change our living

had the temerity to defy society by its indulgence.

Where, too, are the simple artless frocks of the brides of old? The high necked bodice, the long decorative light sleeve, the nunlike throat, the stiff wooden outline of skirt—where are they and their symbolism?

If you would know, they are in the trunk up in the garret with mother's love letters and graduating essay on "True Womanliness" and wedding sprig of lavender and bergamot.

The bride of this fall will adorn her fine athletic body with such lovely apparel as suits her fancy. It will be picturesque, because that is to be smart.

It may have a high neck or a baby neck or a St. Cecilia neck, which is a full two inches low. Her sleeves will be elbow length or reach half way to the wrist or be Venetian, as seems most in harmony with her picturesque scheme. Any of the Louis styles may appear in her elaborate waist, and her skirt will be in Greek folds or in 1830 lines, foolishly, showily bouffant. In fact

floating about in scant patterns, or daffodils or narcissus, or tulips, all looking as though painted with a real artist's joy.

Or Paris may suggest broché grenadine, a fine gauze embroidered with flowers or scrolls in high relief and gold and silver lines, or chiffon with brocaded satin figures or silk illusion with pearl painted flowers or all white satin or silk and worn with veils of weblike illusion. A pretence of girlishness appears in this Paris bridal array, but there is much sophistication in elaborate trimmings, in chic finish and overcorseted fit.

A lovely English bridal gown is of plain white satin combined with the sheerest liberty gauze and worn with pearls. The semi-princess model is draped across the bodice front into a suggestion of Greek intention, the graceful folds reaching the hem and showing a trimming of the Greek key border in fine hand embroidery of silk and pearls.

The rounded chemise of tucked gauze with an elaborate garniture of silk pascamenterie. Over the elbow sleeves is a

hips about the pointed bodice. It is very much trained, and at intervals in the shirring are bunches of orange blossoms embroidered with silk in high relief.

The space where the lace fichu crosses is filled with tucked broché chiffon, and there are bunches of embroidered flowers to adorn the bodice. Elbow sleeves end in old fashioned deep lace flounces.

The underskirt for this gown is of chiffon, full and with a train, and the petticoat is of the softest peau de soie silk, gored, not full, and chiffon trimmed.

One New York bride, an athlete, a wit, a girl without fear and with boundless audacity, has the idea of wearing her illusion veil demurely over her sun-browned radiant face. "What is one illusion more or less?" she asked of the bridegroom elect.

Her gown is also a bit of a tableau vivant effect. It is quaint and old fashioned. The simple full petticoat of crêpe de chine has a lace flounce or two, the bodice has lace revers, and a vest of lace and illusion. There is a very new, quite short, tight sleeve-cap of lace with a series of

from the hem is a garland of mammoth Imperatrice roses in various shades of pale and deep rose, of panne velvet and chiffon and pearls. They are caught together by tiny Boucher garlands of silver and pearl roses.

The low cut Victoria waist is just a crossing of strands of illusion, with a butterfly bow of rose panne and a wide girdle of the panne velvet embroidered in pearls and silver. A strand of illusion makes an open puff of a sleeve bordered at the shoulder with Boucher roses and held over the shoulder with a band of silver bead pascamenterie. Such simplicity with exquisite taste, such artlessness with dainty coquetry is surely Victorian but in name.

The going-away gown has come to be



considered of importance second only to the bridal frock itself. It is growing more and more elaborate over here, especially in the fall, where the smartest weddings are at country places and the bride goes away, from the ceremony at least, in a motor car, in which a stunning gown is well displayed.

A beauty in the way of a going-away gown for a Tuxedo bride is a color scheme in the new copper shades, which are like nothing so much as glistening old copper pots in various shades of oxidation.

The coat would be a Directoire if it were not quite original and unlike any actual period. It is long, below the knees, with a circular fullness at the hem, and the waist is apparently fitted by clusters of decorative darts, the shoulders being fitted in the same fashion.

The material, a heavy wool crêpe in the deepest copper red, is lined with dull copper pink in absolute harmony. The vest is a brownish copper velvet, with old copper buttons, and the collar is of velvet of the richest of the copper shades.

The sleeves belong to no period at all. They are a full mousquetaire style, with cavalier cuff at the elbow and double lace frills drooping to the loose, wrinkled gloves.

The hat is a reddish copper felt, the high



cavalier crown twisted about with silk in half a dozen copper shades ending in a rosette and with a pale copper tinted sweeping aigrette starting from the crown at the left.

The skirt is full, long, with a Greek border in shirred silk, and lined to match the coat. The variety of shades to be seen in the changing gleams of an old copper jar is the color scheme that at least one New York girl has selected for the dominant tones of her entire trousseau. They entirely contrived the construction of a beautiful Louis XV. afternoon reception gown.

The material is a soft corded silk in light and dark copper stripes. The skirt is full and untrimmed, and the smart Louis jacket opens over a variety of vests, one of a pale copper gauze with a ladder of tiny old fashioned bows, then a surplice vest of medium shade of copper velvet, and thirdly a vest of heavy Mechlin lace tinted in tone. There is a girdle of rusty metal hue finished with a huge silk rose of half a dozen copper shades.

The sleeves are worth noticing because



they suggest a very popular model for dressy afternoon frocks. The skirt is just a double full of the gorgeous striped silk, worn over an undersleeve of the pale copper gauze puffed half way to wrist and meeting the fashionable loose gloves, a model that could be beautifully carried out

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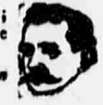
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NOVEL ASH RECEIVERS.

They Are Made With Cigar Bands and Yacht Flags From Stationery.

Cigars had been brought to the party of diners. They had bands around them showing that the brand was a good one. Just as one of the men was about to remove the band on his cigar a girl in the party said:

"Please let me have that band, and don't tear it, as you take it off."

The band was removed carefully and handed to the applicant, and at the same time the donor asked what she wanted it for.

"I'm making an ash receiver and decorating it with bands taken from imported cigars," she replied. "It's the latest fad, don't you know, and these bands do make such pretty decorations for the little trays."

Then she went on to explain how the bands were used. A small glass dish is secured. The glass is perfectly plain. Any pretty shape can be used.

The bands are glued on the under side of the glass. One from a cigar that costs \$1 or more is used as the centre piece and others from cheaper cigars are arranged around it in an artistic manner until the whole glass is covered.

Over these bands a piece of red paper is pasted and the tray is finished. The gold and red bands show through the clear glass and you have a pretty ash receiver.

Girls are making them for their men friends and if a man is a heavy smoker he can think how much money has gone up in smoke every time he knocks the ash off his cigar into the tray.

Another fad just now is to collect the embossed flags that yachtsmen use on their stationery. These flags are in the colors of the yachtman's private signal and of his club flags.

They are carefully cut out and pasted on the back of a glass dish just like the cigar bands and make very pretty decorations. The flags are also used to cover fans and yachtsmen this summer have been using stationery more to give their girl friends flags than they have for letter writing.

Some of the decorations are very elaborate. A yachtman who belongs to several clubs will have the burgee of each club to which he belongs used on his letter paper. If his yacht is schooner rigged he will have all the club burgees strung on halliards on the foremast, and his private signal flying from the mainmast.

BUTTERFLIES FOR THE SICK.

A Woman's Innovation on the Plan of Sending Flowers to Hospitals.

Many people have sent flowers from their summer gardens to the sick in the hospitals, but perhaps only one person has had the idea of sending a box of butterflies along with the flowers. The woman who had the idea tells enthusiastically of how it came to her.

"I was gathering flowers for my hospital box on a day when my garden seemed to be filled with butterflies. As I picked the flowers I often stopped in my work to watch them."

"As I stood holding a big bunch of sweet-peas, a very gorgeous butterfly came hovering near me. I got so much pleasure watching him that it suddenly flashed into my mind that the sick children would like to watch him, too. So I caught him carefully so as not to hurt his wings, and he went indoors for a box to put him in. I realized that a whole ward of children could not watch one butterfly, so I caught a lot of them."

"The nurses told me that the children found great delight in watching the butterflies float about from one bunch of flowers to another."

Discouragements to Divorce in France.

From the *Paris*.

Despite their alleged laxity in matters of morality our French neighbors do more than we to discourage divorce. Here the divorce continues to use her injured husband's name so long as she does not marry again, but in France she does so or the Supreme Court will fine her \$50.

A recent case showed the existence of this law, to the great consternation of the American colony in Paris. As a Yankee paper delicately put it, "seven well-known women from the States are getting new cards printed in consequence. On the other hand, I believe, there is not the same publicity about a divorce in Paris that there is in London. People may have been put around for years before the world has heard anything about it."

His Greatest Grievance.

From the *Atlantic Constitution*.

"The Reverend smashed my still into a thousand pieces," said the Georgia moonshiner.

"Too bad."

"Took me away from my wife an' thirteen children."

"Awful."

"You're right it was. But the crownin' cruelty was—it not only put me in jail, but sketched took my fiddle from me."

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standards without altering our poetical ideas. We still think of brides with drooping lids and bluish mantled cheeks, who approach the altar with discreet reticence and delicate grace. In reality the bride of the fall of 1904 is of a stout and sturdy type. She will swing up the aisle with a splendid vigor of movement and will cheerily smile at a chum on the way to the flower laden rail. Her veil is purely decorative and traditional, and her lovely brown

an actual swaying crinoline may hinder, her fine cheerful stroll to meet the man she loves.

She is sorry that the crinoline is too smart to be ignored in her trousseau. She prefers a fine free rapture of movement. Handicaps are not her idea of true sport. She would rather take fashions as she does

puff of gauze with a cap, slashed open at the top, of satin with Greek embroidery and edged with pascamenterie.

The veil of gauze illusion covers the three yard long train. Like most of the modern veils, it is set on the back of the head, only the rosettes showing on either side of the puff of hair. Long white suede gloves and white suede slippers are worn. The pearl necklace is very valuable and very modern looking.

A second bridal gown, shown in the centre cut, is a combination of English and French ideas, or possibly a wholly original American one. The very bouffant dress is of the most delicate broché chiffon, a fairy fabric, and is made very full and elaborate, and the veil is the conventional British lace affair. Brussels, an heirloom, dull ivory from age, and priceless.

graduated ruffles and puffs to the elbow, a very Parisian novelty among the new sleeves.

Then there is a garland of artificial orange

blossoms on the girdle. A wreath of orange blossoms is to crown the soft, drooping veil.

For reception wear it is necessary to have at least one Victorian gown, and if a girl can look pretty in spite of suggesting a print of Queen Victoria in all the heyday of her girlish plainness, she has indeed charm enough to be able to face matrimonial adventure with perfect calm. But the original tub-shaped gown can be simplified and idealized into a garment not wholly calculated to connect instantly with a shudder.

One girl who has heard of the fad for pale pink in the fall trousseau has designed for herself a Victorian gown that is like one of those old prints done over by Christy. The widely flaring skirt is of the palest, elegant silk illusion over a petticoat of satin a single shade deeper, and trailing over the voluminous folds about a foot



skin is red from the constant caress of the sun of many seasons. Her blush wouldn't show through this vivid natural hue if she

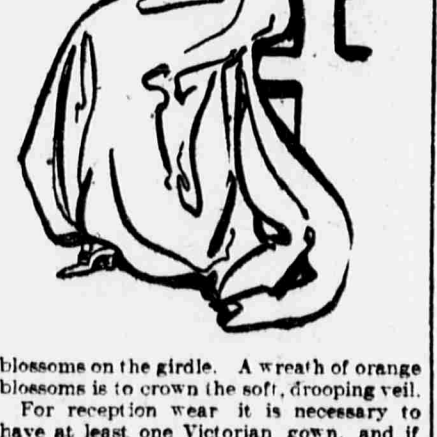


yachting, happily, without a sense of restraint.

But before all she must be fashionable. She is picturesque not to be unusual, but to be fashionable. If her prejudice in fashion is English, her wedding frock will be of the heavier fabrics, brocaded satin or embroidered silk, and her veil will be lace. Brussels, point d'Alençon, honiton or duchesse. If she is French in her trousseau taste, she will incline to crêpe de chine in Japanese style, embroidered or printed with widely scattered designs of single old fashioned blossoms—eglantine, falling into patterns with leaves wind-drifted, or bachelors' buttons with gaunt stems and petals



The skirt is a modified 1830 model and the bodice a simplified Marie Antoinette idea. It has groups of shirring, with a full Brussels lace flounce at the foot, and is filled at the



blooms on the girdle. A wreath of orange blossoms is to crown the soft, drooping veil. For reception wear it is necessary to have at least one Victorian gown, and if a girl can look pretty in spite of suggesting a print of Queen Victoria in all the heyday of her girlish plainness, she has indeed charm enough to be able to face matrimonial adventure with perfect calm. But the original tub-shaped gown can be simplified and idealized into a garment not wholly calculated to connect instantly with a shudder.